

Lammermuir Festival

17 September 2021, 11:00pm | Holy Trinity Church, Haddington

A Tribute to Dennis Brain **Kaleidoscope Chamber Collective**

Magnus Johnston violin
Armand Djikoloum oboe
Mark Simpson clarinet
Amy Harman bassoon
Ben Goldscheider horn
Tom Poster piano

Wolfgang Amadeus Mozart
Piano and Wind Quintet in E-flat Major, K. 452

Huw Watkins
Lament for horn and piano

Johannes Brahms
Horn Trio in E-flat Major, Op. 40



LOTTERY FUNDED

Lammermuir Festival 2021

Welcome to the 12th Lammermuir Festival — we're so glad to be back!

Two years ago, when we celebrated the landmark of our 10th festival we (perhaps fortunately!) had no inkling of what would unfold only a few months later. Then last year we mounted a small online festival and were grateful for the enthusiastic support, not only of our regular audience, but of many new Lammermuir followers around the world.

This year feels like both a celebration and a rebirth — not quite 'business as usual', but very much a festival that we have yearned, through many bleak months, to bring back to this beautiful part of Scotland and to share with you.

We have made a virtue of the new reality of international travel restrictions by inviting many old friends among our distinguished artists, but there are new faces too — headed by our Artist in Residence, the American pianist Jeremy Denk, and by vocal ensemble The Gesualdo Six. We explore a rich variety of repertoire and offer unique projects such as Hugo Wolf's *Italian Songbook*, an anniversary tribute to Dennis Brain, an intriguing afternoon chez the Wagners and a recital dedicated to a great British piano duo. We are delighted to welcome Scottish Opera back and look forward to BBC Radio 3's series of live vocal recitals.

For Covid-safety reasons we have concentrated many of our events in the larger venues in order to retain social distancing of one metre in our audience seating.

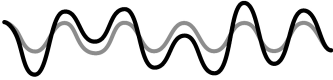
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

We are fortunate indeed to have a number of generous individual donors, trusts and sponsors who, along with the support of our Friends of the Lammermuir Festival, make the festival possible. We thank each and every supporter most warmly, for without them we simply would not exist.

Hugh Macdonald and James Waters
Joint Artistic Directors

Next year's Lammermuir Festival dates:

9-19 September 2022



Lammermuir Festival

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Welcome to Holy Trinity Church, Haddington

Holy Trinity stands on the site of a Franciscan friary (the original 'Lamp of Lothian' before that title passed to St Mary's Church nearby) which was built here in the 13th Century. The friary was demolished in 1572, and almost two centuries later, in 1769, work was begun on a 'qualified' Anglican chapel which was finally consecrated as Holy Trinity in 1815. The present chancel was added and the interior remodelled in an attractive neo-Byzantine style in 1930.

Lammermuir Festival is grateful to the Rector and Vestry of Holy Trinity Episcopal Church for making the church available for this concert

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Programme notes

The decade or so after the Second World War was a period of intense renewal and new development in classical music. Unfortunately it was also marked by the loss of several of the world's greatest young musicians, cut off in their prime. The violinist Ginette Neveu, killed in a plane crash in 1949 aged only 30; the pianist Dinu Lipatti, who died aged 33 in 1950; Kathleen Ferrier, who was 41 when she died in 1953; 36-year-old conductor Guido Cantelli, killed in a plane crash in 1956 only a week after being appointed Music Director of La Scala Milan. And Dennis Brain, regarded by many as the greatest and most influential horn player of all time, who died in a car crash in 1957 aged 36.

2021 is Brain's centenary and, in homage to him, today's programme frames a piece recently composed in his memory with two of the chamber pieces in which he regularly performed. Brain's brilliance as a performer was matched by his dedication to expanding the horn's repertoire. Among the many works written for him were Britten's *Serenade for Tenor, Horn and Strings* and his *Canticle III: Still falls the rain*. Among the concertos composed for him were those by Hindemith, Malcolm Arnold and Gordon Jacob, and Poulenc wrote an *Élégie* in his memory.

His last concert appearances were at the Edinburgh International Festival of 1957, where he played a concerto with the Concertgebouw Orchestra, the Mozart Piano and Wind Quintet with his own ensemble, and three orchestral concerts as Principal Horn of the Philharmonia. Aside from music and his family, Brain's greatest love was driving fast cars. After playing at the Usher Hall in Tchaikovsky's *Pathétique* Symphony under Eugene Ormandy he opted to drive his Triumph TR2 sports car back to London overnight. He was not far from home when his car left the road around 6am and hit a tree near the de Havilland aircraft factory at Hatfield, killing him instantly.

In an obituary in *Gramophone* magazine, the Philharmonia Orchestra's founder Walter Legge wrote: 'He is irreplaceable, but his art and his influence have left their permanent mark upon horn playing. He restored to the repertoire Mozart's four horn concertos and established Strauss's two concertos. He inspired contemporary composers to write works for the horn. And he has proved...that the horn at the lips of a devoted artist is one of the noblest and most expressive of instruments. We shall never hear his like again...'

Wolfgang Amadeus Mozart Quintet in E-flat Major, K. 452
I. Largo - Allegro moderato • II. Larghetto • III. Allegretto

Mozart first performed his Quintet for piano and winds at Vienna's Burgtheater on April 1, 1784. It was part of a huge programme of new music (or music that was new to Vienna) that included three symphonies: the 'Linz', probably the 'Haffner', and the 'Paris'. Mozart also played his Piano Concerto K. 451 and a number of improvisations. The Piano Quintet was an experimental work in many ways, similar in design to a piano concerto but with the clear intention of giving each of the wind parts a distinct character. Until then the wind parts in his concertos had for the most part doubled the strings, to the extent that he had

considered them optional, though already in K. 451 there are signs he wanted them to be more independent.

The Piano Quintet was pivotal in that regard, as is apparent in the later piano concertos where each wind player is given a much more individual role. The slow introduction to the first movement has all five players asserting themselves, and then in the ensuing Allegro each wind instrument has its own short motive to play with in Mozart's rich tapestry of counterpoint and instrumental entwining. The nostalgic melancholy of the second movement paves the way for the work's longest movement, a rondo finale which has a cadenza for all five players at its climax. A few days after the first performance Mozart wrote to his father saying that the quintet was 'the best work I have ever composed'. It certainly inspired Beethoven to write a piano and wind quintet of his own some twelve years later.

Dennis Brain played in this work frequently, usually with his own group The Dennis Brain Wind Ensemble. They performed it in an Edinburgh Festival concert on 24 August 1957, just a week before Brain's untimely death.

Huw Watkins *Lament for horn and piano*

Huw Watkins writes: 'When Ben Goldscheider asked me to write a new piece for a CD celebrating the legacy of Dennis Brain, I immediately thought of Poulenc's *Elégie* (written in memory of Brain) and its juxtaposition of violent anger and lyrical beauty, and felt I wanted to do something similar. *Lament* begins quietly, with long, expressive horn lines emerging from a web of piano harmony. At its climax, the horn writing becomes anguished, accompanied by increasingly dissonant piano chords, before a muted return to the opening music, the harmony less consoling now.'

Huw Watkins was born in Wales in 1976 and studied piano with Peter Lawson at Chetham's School of Music and composition with Robin Holloway, Alexander Goehr and Julian Anderson at Cambridge and the Royal College of Music. In 2001 he was awarded the Constant and Kit Lambert Junior Fellowship at the Royal College of Music, where he later taught composition. He currently teaches composition at the Royal Academy of Music.

Watkins has written concertos for a number of high-profile soloists, including the violinist Alina Abragimova and flautist Adam Walker. His longstanding relationship with the BBC National Orchestra of Wales has resulted in a number of works, including a Piano Concerto with the composer at the piano and a Cello Concerto for his brother Paul Watkins, premiered at the BBC Proms under Thomas Søndergård. The Hallé Orchestra commissioned Watkins's Symphony, premiered under Music Director Sir Mark Elder. A wealth of chamber music is central to Watkins' output, complementing his parallel career as a pianist, and he has written works for such groups as the Nash Ensemble and Carducci Quartet.

Johannes Brahms Horn Trio in E-flat Major, Op. 40

I. Andante • II. Scherzo (Allegro) • III. Adagio mesto • IV. Allegro con brio

Of all the chamber works that Dennis Brain played, perhaps the Brahms Horn Trio is the most perfectly suited to a concert in his memory, for two reasons: firstly, no composer had a greater affinity with the horn than Brahms; secondly, the trio is not just about the outdoorsy *joie de vivre* we expect in Romantic horn music. That tendency is tempered here by a thoughtful nostalgia which, without being at all maudlin, reflects on what has been lost.

That Brahms was a horn-player in his youth, taught by his horn-playing father Jakob, certainly has a lot to do with his love of the instrument and his fastidious use of it. He wrote for the natural horn and disliked the new-fangled valve instruments that had already displaced it in orchestras by the time he wrote this work in 1865. Despite that there was still a lively debate among composers and players about which sounded better and Brahms was firmly on the 'natural' side, but the Horn Trio was the last important chamber work to be written with a natural horn in mind.

In fact, later in 1865 he wrote to a friend organising a concert in his honour that: 'I can with good conscience recommend my Horn trio, and your horn player would do me a great favour if he would do like the Karlsruhe man and practice the French [i.e., natural] horn for some weeks beforehand, so as to be able to play it on that.' Nowadays, it is usually played on the valve horn.

The trio is the last of an important group of chamber pieces that occupied Brahms in the early 1860s. The idea for it came to him on a springtime walk in the Black Forest shortly after the death of his mother. Like Beethoven, Brahms always found the natural world inspiring. It seems, though, that as well as the beauties of a woodland Spring, elegiac thoughts of his beloved mother and happy memories of playing the horn with his father came together to shape the work's huge emotional range from its pastoral opening through the soul-searching slow movement to the rollicking finale.

The trio's instrumentation, spotlighting the horn, was an innovation for a serious chamber piece. Its structure, on the other hand, was a conscious nod to the 18th century with its slow-fast-slow-fast sequence of movements common in baroque suites. Instead of the usual sonata-form for the first movement Brahms favours a sort of rondo with two contrasting themes that came to him on his forest walk – one pensive, the other dynamic and passionate. The scherzo races along like a frisky dog chasing a ball until the middle section (the trio) interrupts, slowing everything down and moving into a minor key lament. But melancholy thoughts are really for the next movement so these moments of reflection are brief as the mood brightens again for the completion of the scherzo.

The tempo marking for the slow movement includes the word 'mesto' — sorrowful — to make it plain that this really is a lament for the mother that Brahms had so recently lost. The piano's sombre spread chords and the angular violin and horn melody set the tone of heartache. The texture is spare, intentionally austere, underpinned by the piano's bass octaves. A wan, hymn-like melody (a German folksong called 'In the meadow stands a

house') is intoned by the horn, but that brings little comfort and the music becomes quite angry before subsiding in despair:

That folksong appears again in the finale, but completely transformed as Brahms takes the horn back to its traditional role in the vanguard of the hunt, leading the hue and cry with plenty of exciting rhythmic interplay and bringing this very special work to an exuberant conclusion.

Hugh Macdonald

Magnus Johnston (violin) is recognised as one of the most distinguished chamber musicians of his generation. A member of the Aronowitz Ensemble, Magnus was first violinist of the Navarra Quartet from 2010–2020, and is a member of the Poster Johnston Piano Trio. He has been a recipient of two Borletti-Buitoni Trust Awards and a place on BBC Radio 3's New Generation Artists Scheme. Aside from his dedication to chamber music, Magnus has been in demand as Guest Leader and Principal of orchestras such as the Royal Opera House, Philharmonia, Britten Sinfonia, Amsterdam Sinfonietta, Scottish and Australian Chamber Orchestras.

As a chorister of the choir of King's College Cambridge, Magnus toured extensively at a young age, going on to win a scholarship to Chetham's School of Music in Manchester and later the Royal Northern College of Music.

Magnus' passion for chamber music led to the birth of the Aronowitz Ensemble, a unique chamber group of string sextet & piano. The ensemble made their debut performance to a sold out St John's Smith Square in 2004, and have since enjoyed a busy touring schedule along with frequent live broadcasts & studio recordings for BBC Radio 3.

Magnus plays a Hieronymus II Amati violin (1693), made possible by the incredible support of his parents and many other investors. In his spare time Magnus loves nothing more than to escape into the countryside on his beloved bike! He ran the London Marathon twice for his brother Rupert to raise money for the Brain Injuries Rehabilitation Trust.

Armand Djikoloum (oboe) studied at the Conservatoire National Supérieur Musique et Danse de Lyon and with Philippe Tondre at the Hochschule für Musik Saar where he is completing his Masters. In 2021 he was a prize-winner at the Young Classical Artists Trust (YCAT) International Auditions. Recent highlights include his debut at Wigmore Hall as a member of the Kaleidoscope Chamber Collective in a live streamed concert. This season he returns to the UK to take part in the Lammermuir Festival and record with the Collective.

In 2018 Armand won 3rd Prize and the Audience Award at the International Oboe Competition in Japan performing the Strauss Concerto with the Tokyo Philharmonic Orchestra and giving recitals at Kioi Concert Hall. A year later he won two Special Prizes in the Muri Competition in Switzerland leading to a tour of Asia.

At the age of 22 Armand was appointed principal oboist at the Hannover Staatsoper. He regularly appears as guest principal with leading orchestras including the Staatskapelle Dresden, Stavanger Symphony, Frankfurt Opera and Oslo Opera Houses.

In the UK he has worked with the Chineke! Orchestra and Chamber Ensemble taking part in the re-opening of the South Bank Centre's Queen Elizabeth Hall and Africa Utopia Festival, and giving recitals at the Cheltenham Music and Ryedale Festivals.

Armand is a scholarship holder of the Villa Musica Foundation in Germany. He has participated in masterclasses with Maurice Bourgue, Alexei Ogrintchouk (Music Academy of Villecroze), Diethelm Jonas and Jean-Louis Capezzali.

Mark Simpson (clarinet) has now established himself as a major figure in the contemporary music world, hailed as a 'revelation' (*Bachtrack*) and 'standout' (*The Guardian*). As a performer and composer, he is committed to new music and his compositions have been performed at the BBC Proms, Salzburg and Edinburgh International Festivals, Royal Festival Hall, Wigmore Hall and Barbican Centre London, amongst others. Simpson performs worldwide as a clarinetist, both as a concerto soloist and chamber musician. Recent concerto highlights include the World Premiere of his own Clarinet Concerto with the BBC Philharmonic at the Bridgewater Hall, the Lindberg Concerto with the BBC Philharmonic at the BBC Proms, the Nielsen Concerto with the BBC Symphony Orchestra and the Scottish Chamber Orchestra. He has also appeared with orchestras including the Mozarteum Salzburg, Royal Liverpool Philharmonic, BBC National Orchestra of Wales and Royal Northern Sinfonia, collaborating with conductors including Martyn Brabbins, Baldur Brönnimann, Sir Andrew Davis, Ben Gernon, HK Gruber, Cristian Măcelaru, Juanjo Mena, Gianandrea Noseda, Sakari Oramo, Vasily Petrenko, Clemens Schuldt and Yan Pascal Tortelier. In 2015, Simpson was appointed Composer in Association at the BBC Philharmonic Orchestra, a creative partnership that is in place for a period of four years.

As a composer Simpson's most recent composition is his Violin Concerto which premieres in April 2022 and is performed by Nicola Benedetti with the London Symphony Orchestra, under the baton of Gianandrea Noseda. His Cello Concerto (2018), premiered by Leonard Elschenbroich with the BBC Philharmonic and Clemens Schuldt, was rapturously received and *The Immortal* (2015), an oratorio for baritone, chorus and symphony orchestra, was premiered by the BBC Philharmonic and Mena at the Manchester International Festival, with support from Sky Arts Futures Fund and IdeasTap. In July 2016 *The Immortal* won the South Bank Sky Arts Award for Classical Music and in spring 2019, the work received its North American premiere with the Cincinnati Symphony Orchestra and Mena.

Mark Simpson was Artist in Residence at the 2018 Lammermuir Festival.

Amy Harman (bassoon) is quickly establishing a herself as a pioneer for the instrument. Born in London, Amy studied at the Royal College of Music and at the Akademie Múzických in Prague. At the age of 23 she was appointed Principal Bassoon of the Philharmonia Orchestra, and in 2014 was selected by Young Classical Artists Trust (YCAT). She is currently principal of ENO and Aurora Orchestras.

Passionate about bringing the bassoon to a wider audience, in 2012 Amy appeared as a 'flying soloist' in Birmingham Opera's premiere of Stockhausen's *Mittwoch aus Licht* and her 'introduction to the bassoon' has been watched by over half a million people on YouTube. She has appeared as soloist with the English Chamber Orchestra and has given recitals at Wigmore Hall and throughout the UK and Europe. Sought after as a chamber musician, Amy is a member of Ensemble 360, has attended Open Chamber Music at IMS Prussia Cove and regularly performs at festivals internationally including Pärnu, Tbilisi International Festival, Mizmorim Basel, Ryedale, West Cork and Camerata Pacifica California. Amy is a professor at the Royal Academy of Music.

Ben Goldscheider (horn) was nominated by the Barbican as an ECHO Rising Star. During the 2021/22 season, Ben gives recitals at major concert halls including the Concertgebouw, Musikverein, Elbphilharmonie and Köln Philharmonie, including an especially commissioned new work by Mark Simpson. This autumn he makes his debut with the BBC Symphony Orchestra conducted by Sakari Oramo at the Barbican performing Ruth Gipps's Concerto and in 2022 with the London Philharmonic Orchestra conducted by Edward Gardner at the Royal Festival Hall performing the Knussen Concerto. He returns to the Pierre Boulez Saal both as soloist and as a member of the Boulez Ensemble, and to Wigmore Hall where he collaborates with Mahan Esfahani, Nicholas Daniel and Adam Walker. Highlights over the last year have included the release by Three Worlds Records of *Legacy: A Tribute to Dennis Brain* with newly commissioned pieces by Huw Watkins and Roxanna Panufnik, and a solo concerto recording with the Philharmonia Orchestra.

Ben has given recitals at Wigmore Hall, Aldeburgh Festival and Leeds Lieder and performed Ligeti's Trio at the Pierre Boulez Saal. He collaborated with Michael Barenboim, Tom Poster, Benjamin Baker, James Baillieu, Allan Clayton and the Kaleidoscope Chamber Collective. A keen advocate for new music, he recorded works for horn and electronics for the Aberdeen Sounds New Festival broadcast by Radio 3. At the age of 18 Ben was a Concerto Finalist in the 2016 BBC Young Musician Competition. Since then he has made his debut at the BBC Proms, and appeared as soloist with the Mozarteum Orchestra in Salzburg, the Aurora, Britten Sinfonia, English Chamber, Royal Philharmonic, London Mozart Players, Lucerne Symphony, Manchester Camerata, Prague Philharmonia and Sinfonie Orchester Berlin.

Born in London, in 2020 Ben completed his studies with honours at the Barenboim-Said Academy in Berlin with Radek Baborák. He was a prize-winner at the 2019 YCAT International Auditions. Ben is a patron for the charity Music4People and has given masterclasses at the Royal Welsh College of Music and Drama and the Guildhall School of Music and Drama. He is grateful for awards from the Dorothy Croft Trust for Young Musicians, Awards for Young Musicians, June Emerson Wind Music and the EMI Music Sound Foundation.

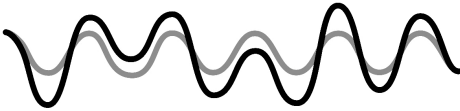
Tom Poster (piano) is a musician whose skills and passions extend well beyond the conventional role of the concert pianist. He has been described as 'a marvel, [who] can play anything in any style' (*The Herald*), 'mercurially brilliant' (*The Strad*), and as having 'a beautiful tone that you can sink into like a pile of cushions' (*BBC Music*).

During the 2020 lockdown, his #UriPosteJukebox series with Elena Urioste — featuring Tom as pianist, arranger, multi-instrumentalist, writer, curator, backing dancer and snowman — brought a staggeringly diverse selection of music to audiences across the world through 88 daily online performances, for which the duo won the Royal Philharmonic Society's Inspiration Award.

Tom is co-founder and artistic director of Kaleidoscope Chamber Collective, appointed Associate Ensemble at Wigmore Hall in 2020. With a flexible line-up featuring many of today's most inspirational musicians, and an ardent commitment to diversity through its creative programming, Kaleidoscope broadcasts regularly on BBC Radio 3 and has recently been ensemble-in-residence at Cheltenham Festival, Kettle's Yard and Ischia Music Festival. Its debut album for Chandos Records, of works by Beach, Barber and Price, will be released in 2021. Tom has performed over forty concertos from Mozart to Ligeti with Aurora Orchestra, BBC Philharmonic, Bournemouth Symphony, China National Symphony, Hallé, Philharmonia, Royal Philharmonic and Scottish Chamber Orchestra, collaborating with conductors such as Vladimir Ashkenazy, Nicholas Collon, Robin Ticciati and Yan Pascal Tortelier. He has premiered solo, chamber and concertante works by many leading composers, made multiple appearances at the BBC Proms, and his exceptional versatility has put him in great demand at festivals internationally. Tom is pianist of the Aronowitz Ensemble (former BBC New Generation Artists) and Aronowitz Piano Trio, and he enjoys established recital partnerships with Elena Urioste, Guy Johnston, Alison Balsom, Matthew Rose and the Navarra Quartet.

Tom has recorded for BIS, Champs Hill, Chandos, Decca, Orchid and Warner Classics, and regularly features as soloist on film soundtracks, including the Oscar-nominated score for *The Theory of Everything*. He studied with Joan Havill at the Guildhall School of Music and Drama, and at King's College, Cambridge. He won First Prize at the Scottish International Piano Competition 2007 and the keyboard section of the BBC Young Musician of the Year Competition in 2000.

Tom's compositions and arrangements have been commissioned, performed and recorded by Alison Balsom, Matthew Rose, Yo-Yo Ma and Kathryn Stott. His chamber opera for puppets, *The Depraved Appetite of Tarrare the Freak*, received an acclaimed three-week run at Wilton's Music Hall in 2017. He is a lifelong fan of animals with unusual noses.



Lammermuir Festival

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